

LUMANARY

NEWS, EXHIBITIONS, & EVENTS FROM THE LOYOLA UNIVERSITY MUSEUM OF ART



Art & Faith of the Crèche

The Collection of James and Emilia Govan



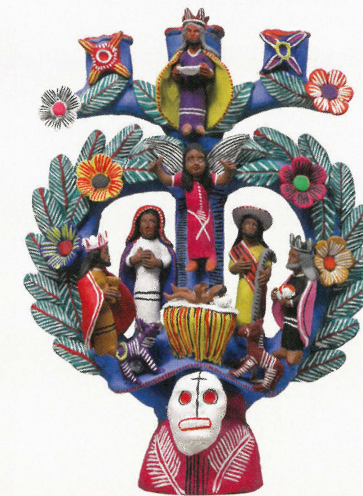
Art and Faith of the Crèche

The Collection of James and Emilia Govan

November 8, 2014–January 4, 2015

Sponsor a crèche this holiday season!

See page 20 for more details.



Images from The James and Emilia Govan Crèche Collection (left page to right, top to bottom): Miroslav Dziwisz, Poland (Krakow), 2008, paper, foil, and light cardboard, with plastic beads, light metal chain; Imre A. Varga, Hungary (Kecskemét), wood and paper; The Engelsen Family, Norway, wood; Designed by Nell Murphy for Wild Goose Studio, Irish, n.d.; Italy, wood; *Tree of Life*, Mexico, n.d., artist unknown, painted clay; Mario Mendoza (detail), Argentinian (Jujuy), 2009; Quirina and Robert Davis, Portugal and California, clay; Artisans of Sólheimar Crafts Center, Iceland (Sólheimar Ecovillage), wood; Artist unknown, German, n.d.

Message from the Director



Dear LUMA Members:

Our Chicago summer came, conquered, and departed as a distant, sunny memory. Fall—the very best season for expectations—arrived with the promise of crisp air and the holidays that always come sooner than we can plan for. As I welcome our members and readers to LUMA this fall we look forward, as we do each year, to our annual *Art and Faith of the Crèche* exhibition. Is it too soon to start thinking of what we will all be doing for Thanksgiving, Christmas, Hanukah, and Kwanzaa? Certainly not for our curatorial and editorial staff whose professional lives are lived months in advance of the exhibitions, and who are now carefully selecting the crèches to be exhibited this year.

Now in its seventh year, I am much delighted by this exhibition that is ever evolving thanks to the generosity of James Govan who continuously donates to LUMA from his personal crèche and Nativity collection. This year's gift to LUMA is outstanding with the inclusion of the Tewksbury crèche, a delightful multi-figure set that takes a contemporary cue from the Santons of Provence, France (shown last year at LUMA), as well as a more historical nod to the great Italian *presepios* (crèches in Italian). The Tewksbury crèche—from the Ruth Tewksbury Studio in Maine—includes 100 pieces representing the usual cast of the Holy Family, the Wise Men, and animals, as well as characters representing village life full of tradesmen, musicians, and a lively cast of characters all hand-sculpted in porcelain.

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Cover Image: Designed by Nell Murphy for Wild Goose Studio, Irish, n.d.

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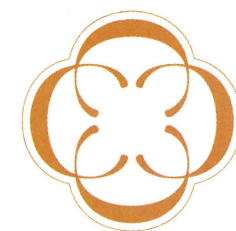
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2014 Crèche of the Year—see page 20 for more details!

Crèche, 20th century, Bellenes Puig, S. L., Spanish (Barcelona), painted clay, fabric, wire, wood, and straw

There is—for many of us of a certain age—the remembrance of the enchantment of a Nativity set under the Christmas tree. These were a treasured fixture of the holidays, along with the glass bubble lights and the angel whirligigs that spun around powered by tiny candles. My own family's Nativity set was modest, possibly purchased at the local Woolworths—just the stable with some straw on the roof, Baby Jesus in a rather shaky crib, Mary in her blue and white robe, Joseph in brown (not to outshine Mary), the three Wise Men on camels, one lamb, one cow, a slightly bent star, and possibly a shepherd boy. Over the years, the ceramic figures got chipped and I tried to touch them up with poster paint that ultimately left the set looking rather camouflaged. But I still remember the absolute delight I had while lying on my stomach playing with these characters. My favorites were the Wise Men whom I often had galloping around the edges of the Nativity like the wranglers of Ponderosa Ranch, “ta da da dah, ta da da dah.”

The whole set, I thought, was there for me to embellish—sometimes with cotton batten from the aspirin bottle, sometimes with grass clipped from

the lawn. I felt sorry for the Baby Jesus—he looked so cold laying there with hands raised, feet kicking in joy, but quite bare of covers—so I would cut some scraps from old flannel to make some quite nice pajamas. I don't think the New Testament tells us exactly how long the family needed to stay in that stable, so my thought was, “let's decorate a bit.” Sunday school did not mention how long the family was encamped; nor did *Amahl and the Night Visitors*, the opera by Gian Carlo Menotti which I saw on the Hallmark Hall of Fame when I was eight years old; nor the Christmas segment of the television series *I Remember Mama* in which the regular characters became part of the Nativity story. So, I had a grand time making sure the stable had a few nice amenities for the family. I think now of how much my religious education was *ad hoc*—learned from Hollywood Bible epics, television specials, popular culture, and the many Christmas Eve pageants I went to but never participated in, as my own family did not send me to a specific church in our neighborhood. I think my parents thought that the Methodists, Lutherans, Baptists, and the Eastern Rite Church were all telling the same story, anyway. In looking back now, I realize that all of this was really a

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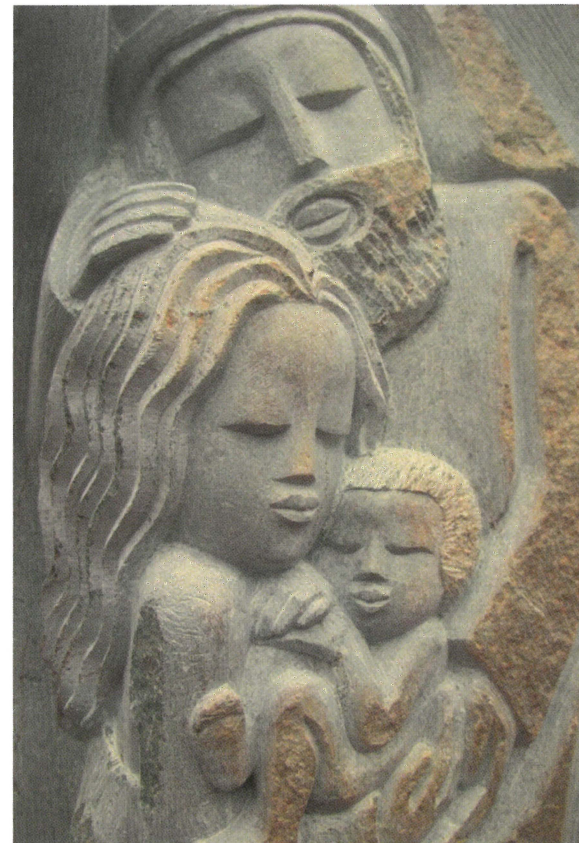
justifiable, although somewhat spotty, means to an end in the same way *Classic Comics* piqued my interest in history and the cheap print of Van Gogh's *Sunflowers* I bought at the drugstore pushed me towards visiting museums as I got older.

Now, when installing the *Art and Faith of the Crèche* exhibition, I envision the many visitors who see our new presentation each year and what their response will be to an Alaskan crèche with a dogsled rather than a camel. Last year, we introduced a children's table to the exhibition with a drawing of how the traditional crèche is configured and crèche sets for the kids to move about. I was not surprised when I saw kids moving the crèche figures around as they set their own scene, like little movie directors. I was surprised, however, when two adults were seated at the table doing the same thing. I know our members have similar memories as the response to sponsoring a crèche grows each year. You'll find this year's list of crèches on page 20.

Because of all of the above—the memories, the movies, the imagination sparked by the Nativity scene, and the potential for storytelling—I am starting to work with our staff to produce a semi-documentary short film in the next few years. The screen treatment will be to film interviews with children while they interact with the crèche scenes from different countries, hoping to capture their imaginative understanding of the Nativity story. LUMA is working with two Chicago-based filmmakers, Tom Kwilosz and Melissa Costello, to secure funding for the film. I had actually thought about crowd sourcing, as there have to be thousands of people out there with memories similar to mine. What would I have made, at the age of six, of the Alaskan crèche scene? Certainly I would have felt that Baby Jesus needed a parka. If being a part of this production interests you in some small or large way, then let's start a discussion.

Shona Nativities: 2014

This year, LUMA will add to the *Art and Faith of the Crèche* exhibition six Shona sculptures of the Holy Family



The Holy Family, Zimbabwe, stone

from the collection of Hans D. Heubert. A former pilot, he has actively collected and promoted African sculpture by the Shona artists since he first lived in Rhodesia (now Zimbabwe) in 1972. Zimbabwe is known for its rich mineral deposits and wide variety of beautiful stone. The sculptors have carved, rusticated, and burnished the stone to accentuate these qualities. Included in the exhibition are works by the famous Shona sculptor, Washington Msonza. His work has been exhibited worldwide and regularly at the annual Krippana festival in Germany. These sculptures will be an interesting contrast to the small artisanal Nativities we have in our collection.

Pamela E. Ambrose

Pamela E. Ambrose
Director of Cultural Affairs
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LUMA's programs are partially funded by a grant from the Illinois Arts Council Agency.



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HOURS

Tuesday (free): 11:00 a.m.–8:00 p.m.
Wednesday–Sunday: 11:00 a.m.–6:00 p.m.

CONTACT US
For media inquiries, contact Megan Troppito, Communication Manager, Loyola University Chicago, at mtroppito@luc.edu or 312.915.6324.

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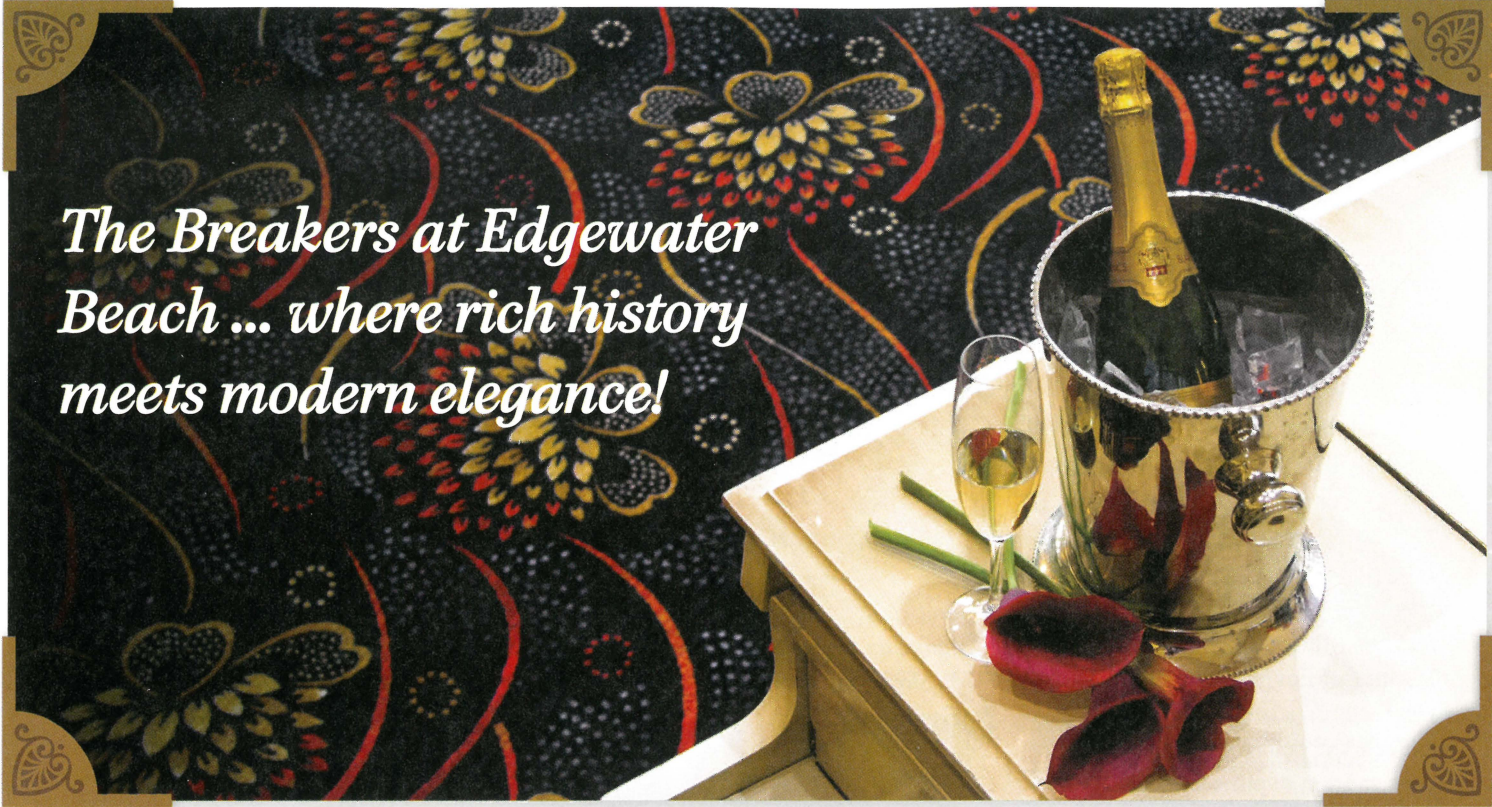
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Calendar of Events

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TEA WITH THE JESUITS

Immersion Education in Belize: Pedagogical Opportunities in Ecology and Spirituality

Friday, November 7, 3:00 p.m.
Free with museum admission
Stephen Mitten, S.J., from Loyola's Institute of Environmental Sustainability will focus on sustainability issues and educational pedagogy as it pertains to conservation of our earth's biodiversity.

Neapolitan Crèche: A Holiday Gift to the City of Chicago*

Saturday, November 8, 11:00 a.m.
\$15 • Members & LUC: \$10

In 2012, a year after being named the Searle Chair and Curator of the Department of Medieval through Modern European Painting and Sculpture at the Art Institute of Chicago, Sylvain Bellenger made a bold move, and acquired an 18th-century Neapolitan crèche. The work features over 200 intricately carved figures dressed in the finest of Italian clothing, and includes more than 50 animals and 41 items of food and drink. The Nativity takes place in an ornate Baroque cabinet with an elaborately painted backdrop. Enjoy learning how Bellenger, former Chief Curator of National Heritage at the Institut National d'Histoire de l'Art in Paris, decided to start a new annual Christmas tradition in Chicago with his purchase.

*This event will take place in Beane Hall, 13th Floor, 111 E. Pearson Street. Time is subject to change. RSVP required—space is limited.

Opening Reception

Thursday, November 20,
5:30–7:30 p.m.

\$15 • Members & LUC: Free

Join us to celebrate the opening of *Art and Faith of the Crèche: The Collection of James and Emilia Govan* and *Swaddled in Stone: Shona Sculptures of the Holy Family*.



Meet the Collector

Saturday, November 22, 11:15 a.m.

Free with museum admission
James Govan began collecting crèches with his late wife, Emilia, in the 1970s. To date, he has amassed more than 500 crèches from over 100 countries and cultures. Stop in and enjoy this informal tour with Mr. Govan as he discusses his favorite pieces and the fascinating stories behind them.



These programs are generously sponsored by a grant from the Illinois Arts Council Agency.

The BMO Harris Bank

Magnificent Mile Lights Festival

Saturday, November 22,
2:00–6:00 p.m.

Free

Stop by LUMA to warm up! Enjoy hot chocolate, free admission, and 15% off Museum Shop purchases. LUMA's annual holiday exhibition *Art and Faith of the Crèche: The Collection of James and Emilia Govan* will be on view, featuring over 100 nativities from around the world, along with *Swaddled in Stone: Shona Sculptures of the Holy Family*.

Zimbabwean Stone Sculpture: Origins and History of a Contemporary Art Movement

Tuesday, December 2, 6:00 p.m.

\$4 • Members & LUC: Free

Dr. Mark DeLancey from DePaul University will highlight the origins and history of the modern stone sculpture movement in Zimbabwe. While early enthusiasts stressed connections with Shona sculptural heritage and cultural traditions, more recent scholarship emphasizes the importance of understanding the contemporaneous forces of missionary training, racial prejudice, the civil war of the late 1960s–1970s, and global markets. Through such an approach, the Zimbabwean stone sculpture movement may be understood as truly contemporary, responding to and shaped by contemporary issues.

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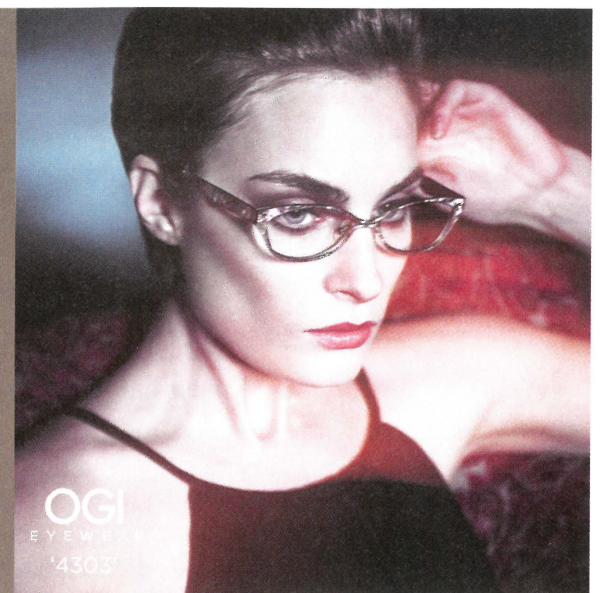
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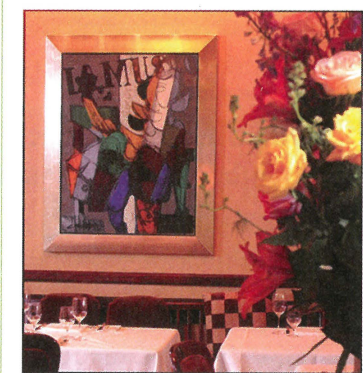
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Exhibitions



Art and Faith of the Crèche: The Collection of James and Emilia Govan

November 8, 2014–January 4, 2015

Join LUMA for the seventh year of the museum's annual holiday exhibition. The story of Mary, Joseph, and the Christ Child has great appeal throughout the world as a story of a family facing hardship with hope. See how artists across the globe depict the Nativity. From Armenia to Zimbabwe, learn how artists recreate the scene with clothing, architecture, and figures from their native lands. Remarkable in its variety of media and scale, this generous gift from James and Emilia Govan is a memorable tradition for families of all nationalities.

Don't miss the opportunity to sponsor a crèche! See page 20 for more details.



Swaddled in Stone: Shona Sculptures of the Holy Family

November 8, 2014–January 4, 2015

LUMA will exhibit six sculptures of the Holy Family (Mary, Joseph, and the Christ Child) by Shona sculptors from Zimbabwe. The country is known for its rich mineral reserves that produce a variety of stones which sculptors from Zimbabwe's Shona people have used to develop a distinctive style. Through skillful carving, burnishing, and rustication, they exploit the natural qualities in the stone to evoke different textures, like hair, skin, and clothing. Among the contemporary sculptors represented at LUMA are Washington Msonza and Kennedy Musekiwa. The sculptures are drawn from the collection of Hans Heubert of Overhelfeld, Germany. A former pilot, he became a collector and advocate of contemporary African sculpture when he settled in Zimbabwe, then called Rhodesia, in 1972. He has promoted Shona images of the Holy Family at nativity, or Krippana, festivals across Europe.



UPCOMING: SPRING 2015

Gather Up the Fragments: The Andrews Shaker Collection and Heaven on Earth: Midwest Shaker Collections

February 7–April 26, 2015

This dual exhibition will present an overview of the history of the *United Society of Believers for Christ's Second Appearing*, more commonly known as the Shakers. The exhibitions will comprise objects from the Faith and Edward Deming Andrews Collection at Hancock Shaker Village as well as pieces from local Chicago collections. The uniqueness of 18th- and 19th-century Shaker design and industry, and the religious tenants that underlay life in Shaker villages, particularly the philosophy of "hands to work and hearts to God," will be explored. Programs will examine aspects of the Shakers' cultural legacy in music and dance.

Gather Up the Fragments is organized by Hancock Shaker Village, Pittsfield, MA and toured by International Arts & Artists, Washington, DC. Funded in part by the National Endowment for the Arts. The exhibition at LUMA is generously supported by the American Folk Art Society, the Terra Foundation for American Art, and Terry Dowd, Inc.

Images: Crèche, 20th century, Bellenes Puig, S. L., Spanish (Barcelona), painted clay, fabric, wire, wood, and straw, LUMA, The James and Emilia Govan Crèche Collection, 2012-14-28; Edious Nyagweta, *The Holy Family*, Zimbabwe, stone; Rocking Chair, Mt. Lebanon, NY, ca. 1850. Andrews Collection, Hancock Shaker Village, photo by Michael Fredericks; Martin Zürn, *Angel*, ca. 1640, German, lindenwood with traces of polychromy, Gift of Mrs Howell Howard, 1977-21

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Summer with the Saints

By JONATHAN P. CANNING



I spent the summer in the company of the holy dead. I counted 63 alone in the exhibition *Crossings and Dwellings: Restored Jesuits, Women Religious, American Experience, 1814–2014*. Among them were St. Ignatius of Loyola—founder of the Society of Jesus—and 31 other beatified and canonized Jesuits. St. Clare—founder of the order of Poor Clare—was also present, as were several early Christian saints, including St. Monica, the mother of St. Augustine of Hippo, and St. Celestine, a 5th-century pope. I say present because, according to Church doctrine, the whole saint and the full power of his or her holiness is present even in the smallest, most fragmentary relic.

Saints are the beneficiaries of Christ's promise of eternal life. Having lived, or died, in an exemplary fashion, they have been rewarded with immediate entry into heaven

and the divine presence. The rest of us must await our soul's judgment at Christ's Second Coming. Living in God's presence, saints are able to intercede for the faithful, both living and dead, and secure blessings and miracles for them.

Theologians and liturgists speak of the "company" of saints. The word implies both presence and affinity between saints and the faithful. The Venerable Bede recounts that once St. Augustine of Canterbury had safely established his mission in Kent in 597 AD, Pope Gregory the Great sent to him "all things in general that were necessary for the worship and service of the church, viz., ... relics of the holy apostles and martyrs." Their presence must have fortified the spirits of the English evangelists. Similarly, the possession of Jesuit relics must have bolstered the confidence of the Restored Jesuits as

they settled in St. Louis in 1824. The pioneering Pierre Jean De Smet, S.J.—treasurer of St. Louis University, missionary to the Native nations in the northern Rockies, and frequent transatlantic traveler—wore a small reliquary from his belt that contained the relics.

There are four classes of Catholic relics. A first-class relic is either part of the body of a saint or an instrument of Christ's Passion. An object closely associated with the saint in his/her lifetime constitutes a second-class relic. Third- and fourth-class relics are contact relics; that is, a substance—usually a piece of cloth—that has been in contact with respectively a first- and second-class relic, and to which the full holy power of the original has transferred. It is likely that the relic of Christ's Crown of Thorns displayed in the exhibition is also third-class relic. A study in 1904 identified as many as 700 thorn relics. The original was once in the possession of the Byzantine Emperors. Appropriated by crusaders during the Fourth Crusade (1204), pawned, and later redeemed by King Louis IX of France, it is now kept at Notre-Dame du Paris.

Christians have expended considerable love and labor to construct beautiful settings in which to house and venerate holy relics. To contain his collection of Passion relics, Louis IX built the Sainte-Chapelle, a masterpiece of Gothic architecture and stained glass, and the model for Chicago's Quigley Chapel. In the D'Arcy Collection, there is a piece of stained-glass from the Trinity Chapel at Canterbury Cathedral (ca. 1200). The chapel was designed to house the reliquary of St. Thomas Becket. His life story—his gruesome martyrdom in that very church and the many miracles he effected for pilgrims—were recounted in stained-glass. The D'Arcy also contains several reliquaries, including a 12th-century enamel casket or *châsse* from Limoges. Displayed alongside it is a hollow cast column and capital from an ornate reliquary made in the workshop of Nicholas of Verdun (1130–1205). Nicholas was the finest goldsmith of his age. He created the famous Shrine of the Three Kings for Cologne Cathedral. The D'Arcy column must come from a similar type of reliquary. The column was

part of an arcade that decorated the sides of a chest that probably contained, as at Cologne, the body of a saint.



The D'Arcy has a constant heavenly visitor in the person of St. Christina, one of whose bones is encased at the base of a Baroque house altar. In accordance with Church stricture, the bone is identified by an attached label. Just which St. Christina this is is not clear. The Roman martyrology lists two Christinas, one from Persia and another venerated in Tiro, Italy. A third was born near Liège, Belgium in 1150. She claimed to have died, visited purgatory, and returned to life to pray for the souls there.

A second D'Arcy piece contains an assortment of relics in its base. The accompanying label simply states, *Incognite Reliquiae Sanctorum (sic)*, (the unidentified relics of saints). The devotional piece is associated with the Augustinian monastery at Aldersbach, Germany. Swedish Lutheran forces sacked the monastery in 1635, during the Thirty Years' War. A glorious new monastic church was built in the 1720s by the Asam Brothers, masters of the German Baroque. It is my conjecture that the nine pieces of bone were salvaged from the wreckage of the ransacked monastery. The identities of the saints were lost, and so they were placed within the base of this sculpture and remembered simply as the unknown saints.

Saints are the subject of this year's Medieval Studies lecture series. Most of the lectures will be given in the Crown Center on Loyola's Lake Shore Campus. The list of talks can be found at LUC.edu/medieval/lecture_series.shtml. However, as part of the series, Roger Wieck, Curator of Medieval and Renaissance Manuscripts at New York's famed Morgan Library & Museum will speak at LUMA on March 31, 2015.

Images: *Reliquary Châsse*, ca. 1180, French (Limoges), copper gilt with champlevé enamel, and cabochon crystals, Gift of Mrs. Eugene Raymondaud in memory of Commandant Raymondaud, 1973-04; House Altar, late 16th century, German (Augsburg), ebony and silver, Museum purchase, 1982-16

In Memoriam

Evelyn Dobson Barriger (1930–2014)



At LUMA, we knew her as “Evie.” She was a member of the first docent class ever held at the Martin D’Arcy Museum of Art more than 20 years ago when the museum was still on Loyola’s Lake Shore Campus. She was an incredible woman,

and I feel such joy at having known her since moving to Chicago in 2003. But I write with sadness that I am speaking of Evie in the past tense.

I have worked with hundreds of dedicated, passionate art museum volunteer docents since 1991, and Evie was in the top 1%. She did indeed live up to her title, master docent. She not only conducted tours, she also embraced the role of educator with LUMA visitors from 5 to 105, taking delight in showing the museum to the thousands of visitors she toured at the D’Arcy Museum and at LUMA.

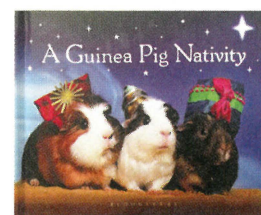
I first met Evie in 2003, when she was a docent at the Terra Museum of American Art. For the short sixteen months we worked there together before the museum closed, I did not know that she was a docent at the D’Arcy Museum as well. You cannot imagine how excited I was to see her smiling face at my first LUMA docent training class in July 2005.

Evie’s last day with us at LUMA was the first of two docent training sessions for the Gorey exhibitions in January this year. She never made it to the second training a month later, nor did she ever see the artist’s realistic and fantastic animals. She would have delighted in showing LUMA visitors on the last Tuesday of each month all of Gorey’s work, especially his delightful cats.

When my cell phone rang on September 4, and I saw Jack’s name, I knew what he was going to say. He shared the news that Evie had died peacefully at home surrounded by her family, after a courageous battle

against glioblastoma, an aggressive brain cancer. Jack spoke tearfully about Evie’s last day. His thought to call me so soon after the death of his beloved wife of 58 (!) years is a testament to what LUMA meant to Evie.

Evie, adored by everyone at LUMA—docents, volunteers, students, visitors, and staff alike—would be embarrassed that we are making such a fuss. In her eyes, Evie was “just” Evie. But in ours, being “just” Evie meant kindness, a sense of purpose, a love of critters, a great spirit, and wonderful energy. Those big sunglasses, themed pins, pantsuits, and mussed up hair from riding her Mercedes convertible with the top down will always stay with me.



Evie was a person filled with warmth for others, and had a special fondness for animals and for her favorite holiday season, Christmas. She was the first person I thought of when Lupe, LUMA’s manager of the Museum

Shop, showed me the book, *A Guinea Pig Nativity*. At the back of this delightful book in the Dramatis Personae section, the First Wise Man is named Evie, who can be seen in the middle of the cover photograph. The book will be available in the Museum Shop when *Art and Faith of the Crèche: The James and Emilia Govan Collection* opens to the public on Saturday, November 8. We will miss Evie, for this exhibition in particular. She always looked forward to the show, and she and Jack were sponsors of several crèches over the last five years.

In honor of this extraordinary woman, LUMA has established the Evelyn Dobson Barriger Docent Fund to send a LUMA docent to the biennial National Docent Symposium; the next one is in Cincinnati in September 2015. The outpouring of gifts to her fund has been in itself a sign that she was loved by so many that were touched by her warm, wonderful spirit.

Ann Meehan
Curator of Education
Loyola University Museum of Art

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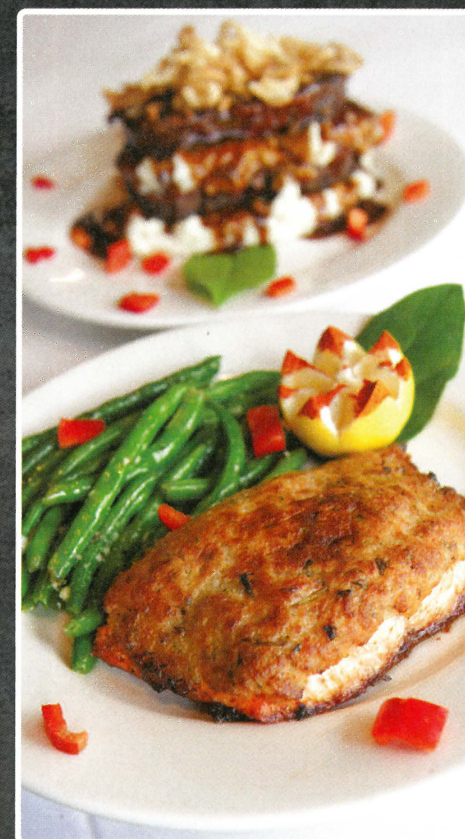
Featuring a changing menu, the dinners are served in Ravinia’s private dining club, the Freehling Room, in the John D. Harza Building, where the concerts are presented. Meal service begins two hours before the concert start time, and diners will have a choice of four different entrées served with a starter salad or soup.

Entrée selections will range from seared sesame-crusted ahi tuna over chilled soba noodles to “four-story” meatloaf, vegetable penne pasta and cinnamon apple pork chops.

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SOUNDS OF THE SEASON



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December 6

Anima
December 13



OSCAR & RICHARD & JOE:
AN EVENING ABOUT ALLEGRO
The Music Theatre Company of Highland Park
January 31

Musicians from Ravinia’s Steans Music Institute
With Violinist Miriam Fried April 4

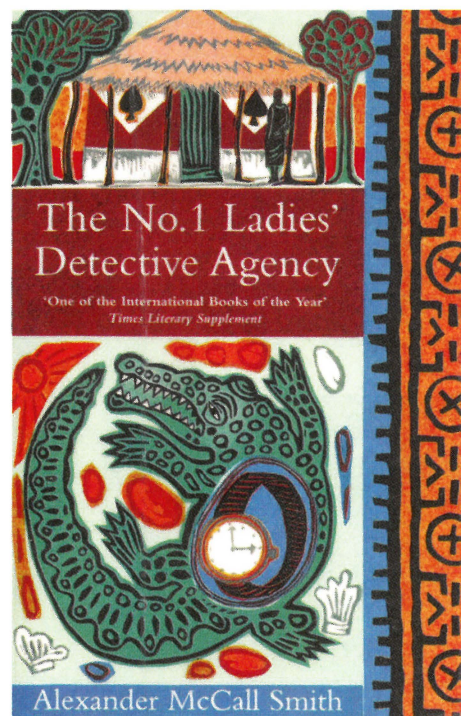
DOUBLE BIRTHDAY BASH
Celebrating Ramsey Lewis
and Frank Sinatra
May 16



Page Turners

Reading suggestions by a LUMA staff member

JULIE KUZERA

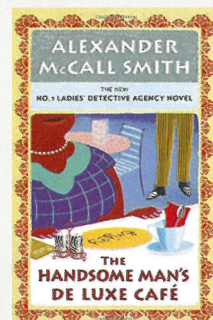


Now adapted for radio, TV, and the internet, the *No. 1 Ladies' Detective Agency* novel series both amuses and educates. A buxom, warm-hearted, intelligent Motswana woman, Mma Precious Ramotswe, is the first female private investigator in Botswana. Lovingly described as "traditionally built," Mma Ramotswe plunges headlong into local adventures and family crises that range from marital infidelity and adopted children to financial ruin and a jealous, scheming secretarial college classmate. Throughout the series, important issues like domestic violence, clinical depression, AIDS orphans, time-honored belief systems and Christianity, women in nontraditional occupations, social relations in traditional African society, and the rural way of life are addressed with pathos and humor.

Author Alexander McCall Smith, who now lives in Scotland, is significantly qualified to paint the tangible beauty of southern Africa. He was born in what is now Zimbabwe and served as a law professor at the University of Botswana, so his depictions are real and full of memories.

Colorful characters, lush landscapes, multi-level mysteries, and raw humanity keep the reader engaged from beginning to end.

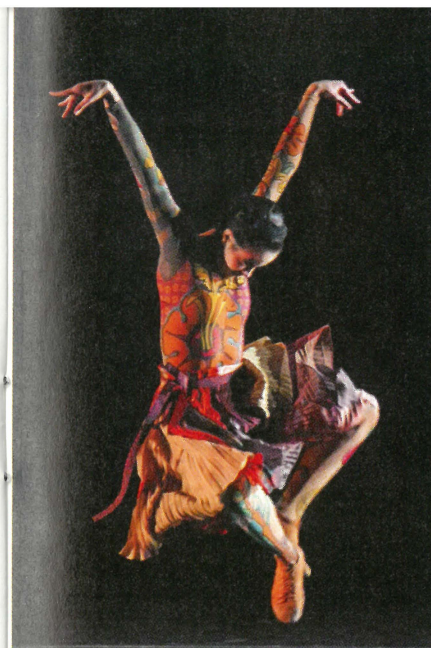
"I reward myself with a quick read of these endearing tales of human interaction and redemption."



FUTURE READING

The Handsome Man's De Luxe Café by Alexander McCall Smith, Pantheon: New York

I reward myself with a quick read of these endearing tales (now numbering fourteen and counting) of human interaction and redemption. Among my favorites are *The Kalahari Typing School for Men*, *Blue Shoes and Happiness*, *The Saturday Big Tent Wedding Party*, and *The Minor Adjustment Beauty Salon*. I am looking forward to enjoying adventure number fifteen, which was just released on October 28.



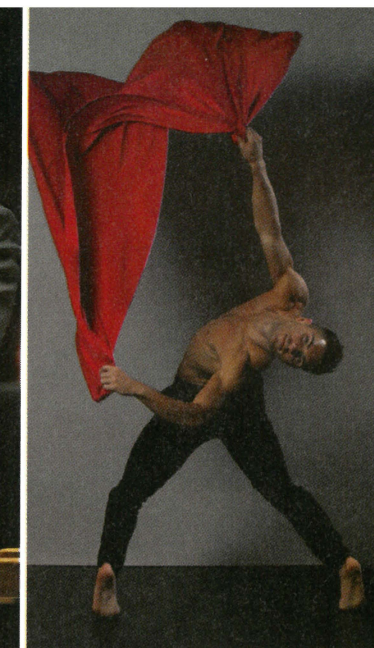
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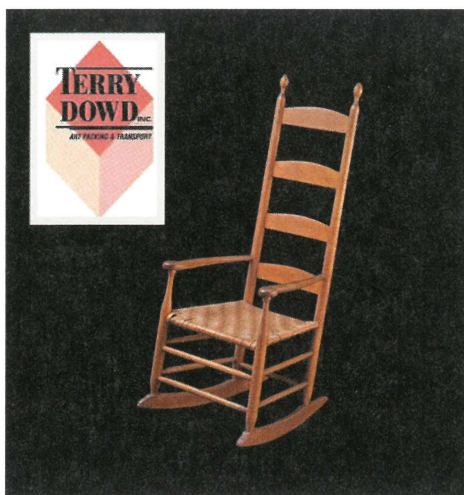
(From top left): Photo of Grupo Corpo's SEM MIM by Sharen Bradford. | Photo of Dance Theatre of Harlem's Ashley Murphy in *Gloria* by Rachel Neville. | Photo of Orbert Davis of the Chicago Jazz Philharmonic by Michael Jackson. | Photo of Giordano Dance Chicago's Sean Rozanski by Gorman Cook.

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Highlights

SPONSOR



Terry Dowd, Inc. (TDI) is well known amongst museums for its superior handling of objects that are high in value, fragile, and irreplaceable—including fine art, artifacts, and antiques. Last November LUMA's director, Pamela Ambrose, ran into the founder and president of TDI—Terry Dowd, an old friend. Shortly after this chance reunion, LUMA was tasked with finding museum-quality storage space in which to house the exhibition *Gather Up the Fragments: The Andrews Shaker Collection* in the year leading up to its installation in LUMA's galleries. Mr. Dowd graciously agreed to sponsor the exhibition by donating storage space at TDI, allowing LUMA to put additional funds towards enhanced installation and programming. Everyone at LUMA is exceedingly grateful for TDI's sponsorship and looking forward to the unveiling of *Gather Up the Fragments: The Andrews Shaker Collection* on February 7, 2015.

SPONSOR A CRÈCHE



Celebrate the holidays with LUMA!

Since the first *Art and Faith of the Crèche* in 2007, the Crèche Sponsorship Program has become increasingly popular amongst LUMA's members. Sponsoring a crèche in the exhibition is the perfect way to honor your heritage, a friend, or loved one during the upcoming holiday season. The \$150 sponsorship gives you the ability to have the name(s) of your choosing displayed on the label of your sponsored crèche.

Your sponsorship helps us to care for this special collection and present this wonderful exhibition each year.

Visit LUC.edu/luma to download a sponsorship form.

Questions? Contact Ann Fruland at efruland@luc.edu or 312.915.6719.

Images: Rocking Chair, Mt. Lebanon, NY, ca. 1850. Andrews Collection, Hancock Shaker Village, photo by Michael Fredericks; Boo Ho Kim, Korea, ca. 1990, wood, The James and Emilia Govan Crèche Collection, Loyola University Museum of Art, 2004.19

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* Crèche sponsorships are on a first come, first served basis. If there is a country not listed that you would like to sponsor, please contact Ann Fruland to check availability (contact information on the left).

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Recap



Saturday, July 30: Crossings and Dwellings Opening

1. View of Gallery 202
2. Martha Curry, RSCJ, stands with her book *Barat College: A Legacy, a Spirit, and a Name*, available in the Museum Shop.
3. Jesuits admire a banner in Gallery 204.
4. Fr. Stephen Schloesser, S.J., introduces the exhibition to visitors.
5. Intern Charles Heinrich proudly stands at the entrance to *Song in Stone*, an exhibition he curated in the Harlan J. Berk, Ltd., Works on Paper Gallery.



1. Docents and curators gather together for a photo.
2. A guest spends time with a painting in Gallery 204.
3. Director Pamela Ambrose (right) in discussion with Eva-Maria Worthington.
4. Curators Ellen Skerrett and Dr. Rima Lunin Schultz flank Loyola professor Dr. Richard M. Schultz.



Recap



Wednesday, September 17: LUMA Board Party and Fall Reception

Guests enjoyed a special tour of the Union League Club's art collection, led by LUMA Board of Advisor Member and former Union League Club Art Committee Chairwoman, Marsha Goldstein.

1. Left to right: James Goss, Heather Nash, Peter LoGiudice, Athena Dattilo, Vadim Katznelson, and Jonathan Canning

2. Emily Nixon and Maria Simon

3. Fr. Justin Daffron, S.J., and Ann Fruland

4. Peter LoGiudice and Athena Dattilo

5. Denise Noell (pictured from behind) and Fr. Patrick Dorsey, S.J.



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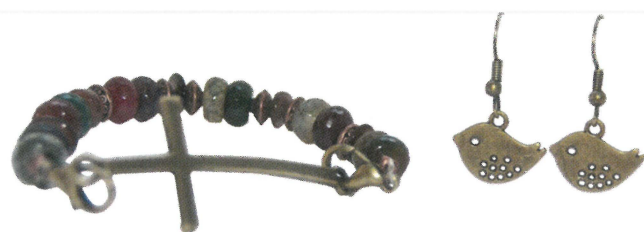
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Painted Alstonia Wood Nativity
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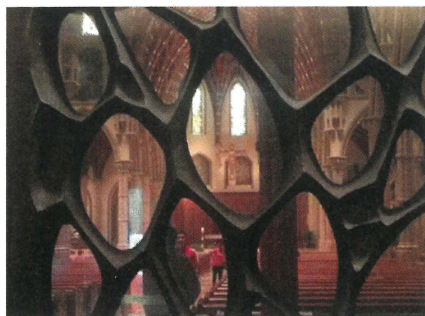
Corn Husk Nativity—Assorted Colors
 \$25 • Columbia



Pod Nativity
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Ceramic Nativity Set
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DELIGHTS AND OBSESSIONS by Mary Arhondonis, Special Events

This winter, allow me to guide you through a perfect Saturday afternoon. Begin with a seasonal visit to LUMA's winsome *Art and Faith of the Crèche: The James and Emilia Govan Collection*. Then meander through the pedestrian traffic to Holy Name Cathedral for a self-guided tour of this forward-thinking spiritual sanctuary. Last rebuilt in 1875, the Victorian Gothic style structure houses parabolic art, designed to create a sense of elation and the supernatural. As you enter, you will see the bronze screen that represents the Tree of Life, though the repetition of upwardly flowing cutouts reminds one of fishes and loaves. The tone set here, repeated throughout the cathedral, is of openness of thought

and spirit. The altar is a lone slab of Argentinian granite, consecrated and containing relics of saints. Its bronze bas-relief support illustrates Old Testament sacrificial scenes. Depicted here is Abel with the first sacrificial offering to God, and then Abraham shows his willingness to offer his own son Isaac as sacrifice. We also see Melchizedek, the first priest to offer the sacrifice of bread and wine.

Above the altar, the interpretation of Christ on the Cross shows Him not hanging from the cross, but rather surrounded by it. There are no nails—he is stepping away from the cross—the risen Christ in heaven. Let your gaze fall to the right of the altar. The casting of *The Shrine of the Blessed Mother* in bronze was completed early in the career of the now-revered Luca Luchetti. Fittingly, the play of light sweeps the eye upward, portraying Mary's Assumption into heaven. Like most of Holy Name's art, the modern enables relatability.

Continue in the spirit of lightness, and proceed to Fig & Olive Restaurant (104 E. Oak Street) for an opportune lunch, composed of unfussy fresh ingredients and Mediterranean staples. Order the fig jam on goat cheese, as the granular against the salty creates a superb counterbalance. Both the tuna and the beef tartar are refreshing, tossed with the requisite flavored olive oil, lemon, cilantro, and cooling vegetables. The restaurant's olive trees and fresh potted herbs echo the simple fresh essence of the Mediterranean. This space is invigorating in its simplicity and clean accents—simply a charm! Now reflect on your enriching afternoon, and exhale.

LUMA STARS



Born in Chicago, **Lisa Caputo** grew up in Elmwood Park and Glenview. She is proud of her Italian heritage, and has fond memories of her immigrant grandparents. Lisa enrolled at Loyola's School of Education in 1999, and spent a summer at the Rome Center, where her true interest in art began. She graduated

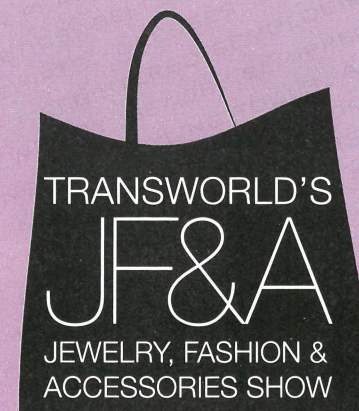
with a degree in elementary education, and worked in classrooms in Highland Park, Northbrook, and Park Ridge. In 2005, she landed her first full-time teaching job. At Columbia Explorers—a Chicago Public School on the southwest side, she taught 2nd and 3rd general education classes, and then she became a K-8 Special Education teacher. She has returned to Loyola five times since 2003—to obtain a master's degree, to get married at Madonna della Strada, to teach at her alma mater, to live on the Water Tower Campus with her new hubby when he was in Law School and worked in Residence Life, and to volunteer as a docent at LUMA. Now Lisa Caputo Love, she and her husband Tim welcomed a daughter, Viviana Marie, into their lives, just on March 8. Lisa remains true to Loyola's social justice mission, and volunteers at Saturday Place, a program started by former Chicago Bear Rashied Davis and his wife, Dianna. It is an enrichment program for 3rd- and

4th-grade Chicago Public School students who are performing at least one year below grade level. Because she is returning to her CPS classroom in the fall, you can catch Lisa's tours on Saturdays.



Senior **Laura Kaliski** was born and raised in Boulder, Colorado, and claims to be "a granola through and through." She is majoring in environmental studies with minors in management and marketing. Thinking aloud on her post-graduate plans, she half-jokes, "A job would be nice." Her hobbies include

anything done outdoors, particularly fly fishing, rock climbing, biking, swimming, and eating ice cream. Laura has worked at LUMA for the past two summers, first as a gallery manger and then as both an administrative and Museum Shop intern. She's loved getting to know the LUMA staff, gallery managers, and interns, and cites watching Director Pamela Ambrose fearlessly kill a bug in the office, while other employees hid with fear, as one of her favorite experiences. Laura is studying abroad in Rome for the fall semester, and hopes to travel around Europe during her free weekends. Enjoy Italy, Laura!



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LUMA Spotlight



Maureen Lampert

Maureen has served as the President of the Oak Street Council since 1997. She has coordinated numerous events on Oak Street and elsewhere for various charities.

Maureen has served as Chairman of the Board and President of Mt. Sinai Hospital Service Club and then served on the Mount Sinai Hospital Medical Board. Maureen used her background in the study of art and interior design to design a fire opal necklace, which is part of the permanent collection in the Field Museum's Grainger Hall of Gems. She has been married to Lester Lampert for 53 years, and has two children and seven grandchildren.

What do you love about the museum?
I love the genuine warmth and spirituality of the people behind LUMA and what they work to accomplish. They also embrace all faiths through art, and that's so very cool.

What has been your favorite exhibition at LUMA?
I truly loved the Gorey exhibition because the art has so much humor and the drawings are great. I also enjoyed seeing the collection of Haggadahs from hundreds of years ago.

What are you most looking forward to during LUMA's 10th Anniversary?
With great pride, I look forward to reviewing the museum's accomplishments, especially *LUMA's Greatest Hits*.

What's your favorite thing to do in Chicago?
That's easy—shop! Especially on Oak Street. I have been President of the Oak Street Council for the past 17 years and I can't help myself. When I visit a store and speak to the manager about business, I usually end up finding something I really love. This job is dangerous!

You've served on so many committees in Chicago. What do you most enjoy about volunteering?
I have been blessed and giving back is an important aspect of my life that I have been passionate about.

What are you reading right now?
I just finished *Gone Girl* by Gillian Flynn, which totally kept my interest. The main character was over the top, but it made for quite an interesting read. I'm just starting *David and Goliath: Underdogs, Misfits, and the Art of Battling Giants* by Malcolm Gladwell. He really makes you think in a very different way and so far it's fabulous.

You are married to a famous jeweler. But Lester Lampert is also an artist. How does that creativity translate into your life together?"

It pretty much impacts our life on a daily basis. It's exciting to be married to someone so creative and fun! And it's all about the little things, like messages he leaves me in the morning . . . using random things on the vanity to write that he loves me. I also get original and amazing presents!

Where do you and Lester like to go when vacationing?

We love to travel all over the world. East Africa was our favorite trip of all time. For fun and rest, St. Martin. Also, Cabo San Lucas, where we can have romantic evenings and play golf on gorgeous courses during the day. Vegas is always fun for good entertainment, great food, and a little gaming.

Name the person (dead or alive) you'd most like to meet.

I would have loved to meet Golda Meir, the fourth Prime Minister of Israel. She was often referred to as the "Iron Lady of Israeli politics." She was portrayed as a strong-willed and straight-talking, confident leader of the Jewish people. Interestingly, she grew up in Wisconsin.

In today's ever increasingly secular world, do you think it is harder than before to instill religious values in young people?

Yes, I think it is harder. Young people today are confronted with many challenges and outside pressures. In order to instill these values, I think a strong family commitment to a religious and spiritual lifestyle is imperative to maintain.



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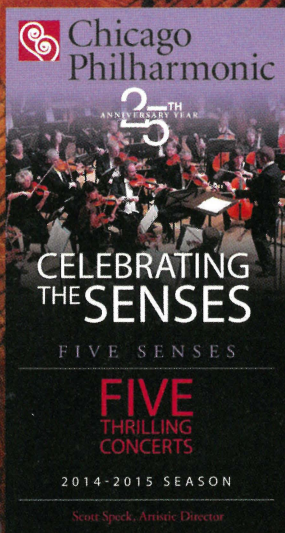
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Sunday, September 21, 2014, 7:30 p.m.

Nordic Sounds, Tchaikovsky, Gade, Pärt, Nielsen
Conductor and Artistic Director Scott Speck is joined
by Danish violinist Christina Åstrand
Pick-Staiger Hall in Evanston

Sunday, November 16, 2014, 3:00 p.m.

Power of Touch, Rossini, Mozart, Barber and Haydn
Conductor Joel Smirnoff and soprano Asako Tamura
Nichols Hall in Evanston

Sunday, February 15, 2015, 3:00 p.m.

Taste the Music, Strauss, Martinu, Milhaud, Mozart
David Perry leads the orchestra
Nichols Hall in Evanston

Sunday, April 19, 2015, 7:00 p.m.

Scents of Beauty, Debussy, De Falla, Ravel
Scott Speck returns to the podium
Pick-Staiger Hall in Evanston

Sunday, June 7, 2015, 7:00 p.m.

A Vision in Sound, Higdon, Bunch, Mussorgsky/Ravel
Scott Speck conducting
Pick-Staiger Hall in Evanston



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Sunday, October 5, 2014, 12:00 p.m.
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Sunday, November 9, 2014, 12:00 p.m.
Feel the beat!

Sunday, December 7, 2014, 12:00 p.m.
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Tuesday, September 30, 2014, 1:00 p.m.
UIC "Tuesdays at One" Series

Sunday, October 26, 2014, 3:00 p.m.
Evergreen Concert Series

Monday, Nov. 3, 2014, 8 p.m.
WFMT Broadcast

Thursday, November 6, 2014, 7:00 p.m.
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Save the Date: 10th Anniversary Gala

Saturday, September 26, 2015

Marking LUMA's 10th anniversary, 2015 will play host to a series of special exhibitions, events, partnerships, and programs. Make plans to celebrate with us all year long!